

# EQUALIZING X DISTORT

Issue 2, Number 3/4

March - April 2002



*ABANDONED HEARTS CLUB are a band from the Toronto area that play some of the sickest technical crossover since DILLINGER ESCAPE PLAN. Featuring members from SPREAD THE DISEASE, NEW DAY RISING and INFUNERARY the band has a lot of experience to back up their complicated assaults. They also incorporate a synthesizer for that LOCUST chaos sound. Their music is over the top and has been compared to the likes of KISS IT GOODBYE or BOTCH. We conducted an interview live at the station when they played, but the tape didn't turn out, so Frankie Fuckface was good enough to answer these questions again via e-mail.*

The ABANDONED HEARTS CLUB have members that grew up in the Mississauga-Oakville scenes - scenes that have developed a huge amount of great bands. What is it about Oakville and Mississauga that have produced so many great bands? Oakville and Mississauga have tended to produce a lot of good bands for a variety of different reasons. First, it is important to mention that Oakville and Mississauga are suburbs, so many of the kids who are musically active in the scene come from comfortable economic backgrounds. They can afford equipment and quite often have the luxury of being able to practice in a free space (their basement, garage, etc.). Their parents tend to be supportive and help out with the costs of being in a band. Some of us have come from this exact situation and are privileged in ways that others are not. A few of our parents are very supportive, so we have been provided with a climate that is favourable to our musical endeavours. Although a lot of us are now independent, there was of course a time when we received a lot of help from our families. Some people try to hide this fact, we're rather thankful that we were provided with the opportunity to do something that we all love so much. Oakville and Mississauga have also tended to have reasonably priced venues for shows. Therefore, it is easy to become musically active because setting up a show is affordable. I currently live in Toronto and venues are four times more expensive to rent so, once again, economics comes into play. The suburban scene has also produced a variety of great bands with different sounds. A lot of us grew up listening to a whole range of hardcore so we knew what was out there. I think kids are still that way in Oakville and Mississauga and the music reflects that. There are a lot of different sounding bands, with



different influences coming out of that scene. It has always been that way. All the genres of hardcore seem to co-exist in a unified way in the suburban scene. It's somewhat of a tradition.

**Who is in the band and what do you play?**

Frankie Fuckface: vocals and vocal programming, Sunny Suicide: guitar, guitar processing, and programming, Terry Titfuck: drums, programming, and studio engineer, Shitty Pete: keyboards, sampling, and drum machine, Kenny Kuthroat: bass, and Billy-Curtiss: guitar. **Can you tell us what bands you played in before the ABANDONED HEARTS CLUB?**

Prior to THE ABANDONED HEARTS CLUB, Frankie sang in SPREAD THE DISEASE, Terry drummed in SPREAD THE DISEASE and Kenny played guitar in SPREAD THE DISEASE. Kenny has been in the local scene for quite a while, he also played in NEW DAY RISING prior to SPREAD THE DISEASE. Sunny has played guitar in a few locals bands. He played in AVARICE and COUNTDOWN TO OBLIVION in the past. Shitty Pete played in smaller bands that stuck to the local scene. Billy Curtiss is from

Northern Ontario, so he played in a bunch of bands up there. He was in BURNT KERNELS, GALLAHAD'S PAD and he played acoustic guitar in a bar band called THE BLACK SABBATH TRIBUTE, how fucking cool is that?

**How did ABANDONED HEARTS CLUB form? Who meet who? Who got brought in and at what times?**

The ABANDONED HEARTS CLUB originated out of boredom! I had been without a band for a few years and I felt the need to start something up again. I was living in a house with a bunch of friends, it was actually convenient, because a few of my roommates were really talented musicians

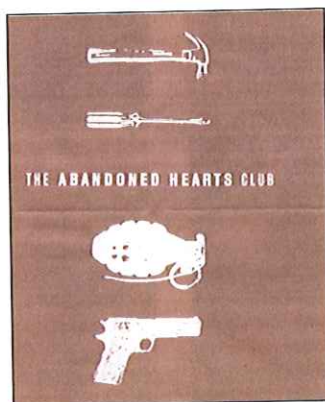
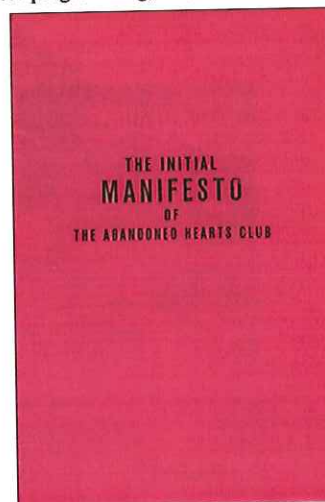
and we could practice in our basement. Sunny and I lived across the hall from one another and our taste in music was strikingly similar so it was only a matter of time before we started really tossing around the idea of starting something serious. We were living with Kevin Finlayson (formerly of GRADE, the best drummer they ever had by the way!) and his university was striking so was interested in playing considering he had nothing else to do. We all started to practice together in December of 2000 and there was potential, Kevin actually wrote our first song with us as it appears on our CD EP. The ABANDONED HEARTS CLUB began to grow from that point on. Kenny was the next to join in early 2001. He had played guitar in SPREAD THE DISEASE but had since taken up playing bass. We had been good friends for years so I wanted him involved in the band. Sunny had played with him in another band and knew that

he would fit in nicely. Kenny soon joined and fit in perfectly. We knew we needed another guitar player and Kenny suggested Billy-Curtiss, a musician that he had previously met at a local coffee house. Billy-Curtiss was a SPREAD THE DISEASE fan and an amazing guitar player so he was enthusiastic from the get go. He joined sometime in February/ March of 2001. I wanted an electronic element in the band so I contacted Terry. He had played drums in SPREAD THE DISEASE but had since amassed a bunch of gear and became interested in

programming. I was also friends with Pete who owned a some keyboards, he joined too. Both Terry and Pete joined at roughly the same time, roughly around February/ March of 2001. We originally planned to have two people doing electronics but things soon fell through. Kevin's university settled the strike and he could not practice that often. He also began to play with some guys from BLAKE and became more interested in that project. He shortly left THE ABANDONED HEARTS CLUB, it was an amicable split, but it was also a huge musical blow to the band. Kevin was one of the best drummers I knew so filling his shoes was difficult. We held try outs for a new drummer but could not find anyone that fit in. Terry soon offered to play drums which was great because he knew our sound and was a competent drummer. Things have pretty much been the same ever since.

**What was the initial idea behind starting the ABANDONED HEARTS CLUB in terms of the kind of band you wanted to start?**

I don't think we shared a definite idea of what kind of band THE ABANDONED HEARTS CLUB was going to be. I think we all wanted the band to be somewhat experimental while retaining some sort of structured sound. We wanted to be







intense, to have the angriness of a band like KISS IT GOODBYE while writing music that tested our collective preconceptions of what a hardcore band was supposed to sound like. We wanted to write heavy music, that's one thing that we could all agree on! We did have a strong desire to write music that would be crushing, to write punishing music that would motivate an audience to beat the shit out of each other. We wanted to be different but also wanted to craft a sound that could be consumed. We wanted to retain groove; but also be progressive, we just wanted to make people move in typical hardcore fashion!

**Where did the name ABANDONED HEARTS CLUB come from?**

The name itself was derived from Jean Paul Sartre's *Nausea* and refers to our view on the human condition. We believe that many of us feel abandoned in our lives and that this universal reality affects all of us in different ways. Most of us fear loneliness and we believe this theme is something that many others can relate to. Alienation is something that everyone feels and this fear is the cohesive idea behind our band.

**Who do you consider influences for the ABANDONED HEARTS CLUB sound?**

Every member of THE ABANDONED HEARTS CLUB is influenced by different bands from different genres, this dynamic is responsible for our eccentric sound. The majority of us came out of the metal and hardcore scenes and are obviously influenced by aspects of both of these musical genres. Conceptually, I think we are influenced by bands like FAITH NO MORE, PINK FLOYD, and NEUROSIS. We collectively appreciate bands that have tested the boundaries of their genre by creating music that is completely original. We strive to be different and derive inspiration from musical acts that have always pushed their genre into new directions. Musically, we are influenced by contemporary bands like COALESCE, DEADGUY, BOTCH, CONVERGE, and DROWNINGMAN.

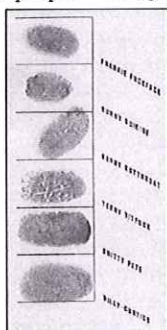
**Describe your sound. What would you say you sound like to folks from the hardcore scene who may not have heard you but a familiarity with hardcore descriptors? What do you sound like?**

Pinning down the sound of The ABANDONED HEARTS CLUB is somewhat difficult. We are one of those bands that draw from a variety of influences from different genres. Many listeners have said that our music is comparable to bands like BOTCH or MINUS, however, we have a strong electronic component that none of those bands have. I think we are aligned with those bands in that we all write music that is beyond the structure and sound of conventional hardcore. We obsess over being different and I think that is what gives us uniqueness in the genre. The ABANDONED HEARTS CLUB has more of an intensity than a definite, definable sound. I think that we have the viciousness of bands like KEELHAUL and TURMOIL; bands that have mastered writing ultra aggressive music. Our electronic element is simply incomparable. You have bands like ISIS and NEUROSIS that you use their technology to build ambient atmospheres and bands like THE LOCUST that use their keyboards simply to generate indistinguishable noise. We do neither; we use a lot of blatant sampling, artificial drum loops, synthesized sounds and heavily processed vocals in our songs. I guess we are more influenced by what industrial bands have done before us, we've just applied it to a different type of music and used it in a completely new way.

**You released a CD ep by yourself. You seem to be talented enough to be on a major hardcore label (Victory, Revelation, Hydra Head, etc.), why did you release the first CD ep on your own?**

The band has always had a strong mandate of being as independent and professional as possible.

We released the CD ourselves because we could. We had access to start up capital, our own recording studio and have a drummer who is an overly talented graphic designer. We are a self-sufficient unit that does not necessarily need a label to rely on. I firmly believe that we could continue to operate this way if we truly wanted to. However, it is difficult to work in this fashion, you find that everyone has too many responsibilities and that the music becomes secondary to business. I am the vocalist but I am also the accountant and the booking agent, sometimes you want to pass off these responsibilities and focus on the music, I think we have now reached that point. We have had a ton of interest from a variety of labels. *Revelation Records*



# EQUALIZING DISTORT

ISSUE 2, NUMBER 4

**EQUALIZING-X-DISTORT MONTHLY** is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Hosts: Martin Farkas, Simon Harvey and Stephe Perry).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, and Killed By Death scenes, which means we play material like the The Futures, Oxbaker, Face Up To It, Crucial Attack, Totalitar or the Ugly.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

**Equalizing-X-Distort**

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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## CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for March 2002

Band	Title	Format	Label
1. Point of Few / Mihoen	split	ep	Kick 'n Punch
2. Betercore / Ohlo de Gato	Fuck the Borders	ep	Int'l Solidarity
3. Crispus Attacks / De Nada	split	ep	625 Prod'ns
4. Various Artists	No Sleep for Hardcore	CD	Suburban Voice
5. Skit System	Enkel Resa Till Rannsenen	LP	Havoc
6. Scare Tactic	s/t	ep	Solomon Method
7. The Dead Ones	Vanmakt	ep	Gloom
8. Cross Days	Crossface	CD	HG Fact
9. Bjelke Petersen Youth	s/t	ep	Devastation
10. Morte Cerebrale	Omni Regis Glans	ep	Kenneth Strokas

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



approached us in late 2001, a publicist contacted us and we spoke very briefly about working together. Our visual image (packaging, layouts, web design, etc.) is a strong component of the band's vision and they could not comprehend that we wanted to do creative releases rather than standard issue layouts. They



were too rigid - the way big labels tend to be. We have since been contacted by a few American labels - *Hydra Head Records*, *Happy Couples Never Last*, and *Scenester Credentials* to name a few. European labels like *Genet* and *Staf* have contacted us, as well. We still operate independently; labels have either been too busy to take us on or simply not to our overall liking. We have continued to record new music for another possible self-release but we are more focused on booking our 2002 summer tour with *THE END* at the moment. We have contributed a track to a *Hydra Head Records* vs. *Double H Noise Industries* compilation that will also feature *TRIBES OF NEUROT*, *ATOMSMASHER*, *HOUSE OF LOW CULTURE*, and tons of other innovative bands. We have been told that it will be released during the summer of 2002. *Hydra Head* is the only label we have worked with; they are one of the few labels that consistently release high quality music with groundbreaking designs. Our band is quite eager to have this project released. In terms of lyrics, what are some of your song titles and how do they reflect your lyrics?

My song titles are just an extension of a lyrical theme; they are the embodiment of the song's meaning. Citing song titles would be somewhat irrelevant, they are such a small aspect of my writing, and quite honestly, I always pen them after the lyrical body is written. My song titles are relative to my lyrics but are not any greater than the lyrical body that they represent. I try to write cohesively and there is an overall unity in my work. Critics can attack my writing style but I think they'd agree that what I write is direct in its meaning and purpose.

Ben, when *SPREAD THE DISEASE* played at *CHRY* you described your lyrics as left wing oriented. I found that particularly interesting given that the history of metal leans more to the right and reactionary. Is this still the case?

I continue to write from a militant left wing perspective. I firmly believe that art must be political so I have continued to use music as a vehicle for

agitation. Contemporary punk rock is fairly apolitical and I try to combat this apathy by remaining true to punk's original critical nature. Today's punk is for the most part intellectually stale and I can only hope that our message inspires critical thought within our listeners.

What do you hope to accomplish as a band, in general?

The *ABANDONED HEARTS CLUB* intends to continue releasing music that redefines the hardcore genre. We plan to work with labels that share our passion for creativity without ever sacrificing our collective punk ethic. We hope to tour as much as possible and play in as many different towns as we can. We'll eventually become the greatest rock band ever and enjoy our place in the rock and roll hall of fame. Our plans are pretty fucking straight forward.

How can people get in touch with The *ABANDONED HEARTS CLUB*?

Write us at 148 Barton Ave., / Toronto, ON / M6G 1R2 or e-mail us at [abandonedheartsclub@beer.com](mailto:abandonedheartsclub@beer.com) or visit our website at <http://xfullblastx.com/> a/c



## reviews

**Allergic to Whores** "The Lipstick Murders" CD  
The follow up to their debut "Shadows in the Killing field" and it took no time at all. This is raw and thick 9 SHOCKS thrash that sounds like it is fuelled by pissing razor blades. There are some MISFITS like back ups and for the most part the songs on here are slower and have really lost some energy.

To compound this, there are moody slower parts that make it seem like they have been listening to some emo since the first release. And who incorporates piano into hardcore...synths (STRANGLERS) and samplers (LOCUST) maybe, but pianos. Regardless, they have a heavy guitar sound like that of LIP CREAM, and they still have quite a few thrash songs, it's just not full throttle like their first release. Having said that, it is still better than 80% of the bands out there, they just have to stay away from the syncopated hand claps.  
(Sound Pollution / P.O. Box 17742 / Covington, KY / 41017 / USA)



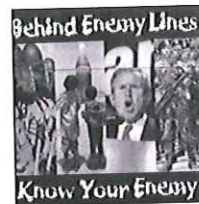
**AVO** "Solutions" ep

APPREHENDED VIOLENCE ORDER are from Australia and play blistering straight forward hardcore in the vein of OUT COLD. It makes sense why they are on *Kangaroo*. The vocalist has a super snotty style that sounds like the F.U.s. Their shit rips and they do a cover of WHITE CROSS. That's why it is disheartening to read in MRR that this band has had some problems with homophobic lyrics. Hints of misogynist tough guy terminology are on this release, but nothing worth claiming that they are the next INSURANCE RISK.  
(Kangaroo Records / Middenweg 13 / 1098 AA Amsterdam / the Netherlands)



**Behind Enemy Lines** "Know Your Enemy" CD

Awesome politically charged FINAL CONFLICT styled hardcore. Picking up the pieces where AUS ROTTEN left off, some members have joined forces with a couple of folks from REACT AND MANKIND. Anarcho-crust hardcore, probably the best of its kind, destroying with an overall thundering sound and a dual vocal attack that never lets up. Subjects are grounded in political activism and is probably North America's equivalent to CONFLICT. And it all comes in a poster fold-out package that CRASS would be proud of.  
(Tribal War Records / 1951 W. Burnside #1945 / Portland, OR / 98101 / USA)



**Besk** "Heart of Civilization" LP

Swedish D-beat produced close to home. BESK play some punishing Swedish DOOM-core in the vein of the greats. They have a thick guitar sound that buzzes like the sounds of a jet plane propeller in that way that MOTORHEAD can get away with having a Bomber as a stage prop. The music is played with such perfection the way that modern day greats like AVSKUM or KRIGSHOT can pull off that traditional Swedish sound. Their transitions in the songs are smooth like the "Kings of Punk" LP. Most lyrics are done in Swedish but they provide an english lyric sheet, despite what the MRR reviewer said, and it comes with a blue background, making for a great subtle "Fuck You". Two vocalists, inciteful graphics, POISON IDEA crossover appeal, full-on crusty rage. Although the song "Disbesk" is a song about anti-choice hardliners, the word out-of-context could really sum up what this band is about.  
(Arson Records / 112 Montreal Street / Kingston, ON / K7K 3E8 / Canada)



**Betercore** / Ohlo de Gato split ep

BETERCORE are a Dutch super group featuring members of POINT OF FEW and BOYCOT. They play at CHARLES BRONSON blast beats complete with Mark McCoy squeals, but there politics reflects that of LARM's. OHLO DE GATO have members of notoriety. They are another Dutch power violence thrash self-referred to as youthcrust. This is the phenomenon that Felix von Havoc was referring to when he described SE crustcore as the next emerging hybrid in the March issue of MRR. OHLO





DE GATO pummel like STACK while adding the energy and politics of SEEIN' RED. There are lots of labels involved in the release of this project, but I am only going to put down in an international website connection. (www.noborder.org)

#### Bjelke-Petersen Youth ep

Raw sounding youth crew power violence. BPY have the sloppy energy of FUCK ON THE BEACH or SPAZZ. Their bass line sound so much like STRAIGHT AHEAD. The breakdowns make you want to mosh the anthems of "Spirit of Youth". But the lyrics are a different story. Critical and biting some of the song titles are "Circle Jerk of Friends" and "Save the World in our Spare Five Minutes". I'm sure you get the picture. For me it's the best of all worlds, the catchiness of early youth crew, the intensity of thrash violence and the critical anger of hardcore all rolled into this Aussie band.

(Devastation Records / P.O. Box 747 / Fortitude Valley Qld 4006 / Australia)



#### Black Uniforms "Splatter Punx on Acid" CD

The cover looks like a bad glam hair band, but in actuality this group formed the precursor to many of Sweden's greats including ANTI-CIMEX, DRILLER KILLER, MODERAT LIKVIDATION, and the PERUKERS. Derives from DISCHARGE, but throws in lots of studio experimentation with echoey noises to demonstrate the "Acid Punx" moniker. This material is a collection of various demo, tape and comp releases along with the official releases on *Hardcore Holocaust*. It's a great archive of this Swedish all-star band.

(Hardcore Holocaust / P.O. Box 26742 / Richmond, VA / 23220 / USA)



#### Blown to Bits "Devastation Across the Land..." ep

Scandinavian hardcore influenced punk a la SKIT SYSTEM or MEANWHILE. But this band is from San Francisco, so they sound like they have been nurtured by TALK IS POISON and ARTIMUS PYLE, even though the Swedish sound is more prevalent. In fact, they sound a little like LEGION, who are from these parts.

(Disintegration / P.O. Box 419 / 1442A Walnut Street / Berkeley, CA / 94709 / USA)



#### Born Dead Icons "New Scream Industry" 10"

I remember hearing how thick and all together this recording was especially for a demo. This is the band's first demo and it has been pressed, which was a great idea. All 6-songs recorded back in 1999, but you can still hear the HIS HERO IS GONE / MOTORHEAD influence. It's thick, riff-driven, and moody sounding. It creates feelings while rockin' out. It is totally unique and the best thing is that they are from Montreal. Carrying on Yannick's torch.

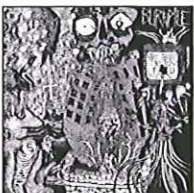
(Stonehenge / Chemin d'états / 21400 puits / France)



#### Burnpile "What About You" CD

Oklahoma straight edge thrash. This release is a collection of two different recordings. The first is an earlier recording, it contains fast played and clean sounding hardcore. They go light on the distortion and heavy on the rolling bass lines. It is unique with it's bare bones approach. The second recording has a fuller sound and is similar to the first ALLERGIC TO WHORES release. All the way through, there are some original samples. I also like the Kool pack artwork that turns into a skull and crossbones. My dad smoked Kool before dying of cancer.

(Six Weeks / 225 Lincoln / Cotati, CA / 94931 / USA)



#### Close Call "Someone talked" ep

Heavy new school sXe mixed with an even newer school of thrash-core for a tightly played skate inspired hardcore. This is a band that Acme would do a split release with *Hydra Head*. They aspire to some incredible proficiency in their technical



playing abilities. Oddly enough, though they don't shy away from trying to obtain speed. And the song "Never a Friend" even has melody. An interesting sXe hybrid coming out of a scene stoked with tradition (Boston).

(Gloom Records / P.O. Box 14253 / Albany, NY / 12212 / USA)

#### Conflict "Now you've Put Your foot In It" CD ep

CONFLICT are back and this CD ep represents the prequel to the "Gathering of the Thousands" festival and the next full length entitled "There's no power without control". They start off with lo-fi unamped guitar distortion in what sounds like it might be some kind of warm-up that they recorded by accident. But the title track quickly picks up into a mid-tempo punk anthem about "Foot and Mouth disease". The song builds with steady drum rolls, multi-tiered vocal tracks, and a school type choir chorus (similar to Pink Floyd's "the Wall") to drive home the point of senseless slaughtering. The song "From St. Paul's to Seattle" is classic CONFLICT with all the speed and rage, plus all the benefits of studio technique to have additional voice tracks used as a backdrop soundscape. This is a new and improved CONFLICT - the ultimate in anarcho-consciousness returning to the scene just as things take a few steps for the Bush....I mean worse.

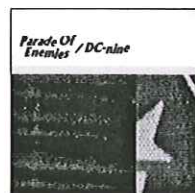
(Mortarhate Records / P.O. Box 448 / Eltham, London / SE9 2QS)



#### DC9 / Parade of Enemies split CD

Two British hardcore bands doing slightly different versions of east coast hardcore. DC 9 start off with the sXe renaissance of NYC hardcore, you know the kind that introduced breakdowns to the fold. PARADE OF ENEMIES have more variations in tempo and play faster with a PIST or AUS ROTTEN interplay. Great REAGAN YOUTH cover to boot.

(SIXminuteSET. / 12 Timothy Close / Stoke on Trent / ST3 5RB / England)



#### The Dils "Dils Dils Dils" CD

A great retrospective collection of the DILS material. There is almost a garage feel that makes me think of the UNDERTONES. And the "198 seconds of..." material is fuckin' awesome. It is great to hear the original of "Class War" as I was only familiar with DOA's version. What a fuckin' anthem. "Mr. Big" has a BUZZCOCKS feel to it. The other studio songs didn't age as well and sound like the COLORFIELD. The live tracks are as okay as live tracks can be. But the interview is great for perspective, just like the DOGS release. Get your DILS schooling at Dionysus.

(Dionysus Records / P.O. Box 1975 / Burbank, CA / 91507 / USA)



#### FDS "Planeta Terra" LP

Brazilian hardcore thrash with all the intensity of DISCARGA, all the tightness of TUMULT and all the youth crew sensibilities of SICK TERROR. But these cats have some scene history and have been around for a bit longer than the aforementioned. With lyrics rooted in strong anarchist criticisms of capitalism, they definitely wave the black flag, without falling into any peace-punk trappings. This is critical while remaining urgent sounding. Pig pile for social justice. Go!

(Rodel Records / Keule Sternkicker / Allmendeweg 65A / 13 509 Berlin / Germany)



#### Fun People "The Art(e) of Romance" CD

FUN PEOPLE are an incredibly diverse band. At one minute they sound like the power ballads of PANSY DIVISION, the next they sound like U2 inspired 7 SECONDS, the next they sound like the UNDERTONES, the next they sound like yoddlers, the next they sound like the FAST CARS, the next minute there are horns a la the MIGHTY BOSSTONES, then they get into a RAGE AGAINST THE MACHINE groove, then they pull out some heavy riffage and then just as easily slip into some Andy Partridge (XTC) lounge crooning. The track "Fuck Male Supremacy" kicks it up a notch to early 7 SECONDS. "What are we Gonna Pay" reminds me of "Sound & Fury" YOUTH BRIGADE. Some of their stuff is in Spanish, most of it is in English. An incredibly





versatile punk band from Argentina that you should all get to know.  
(Little Deputy / P.O. Box 7066 / Austin, TX / 78713 / USA)

### The Futures "Electric Wave from the Under World" CD

For most bands, better production is the 'kiss of death' to their energy. This new CD by the FUTURES is exempt from that rule. You can hear all the quirkiness of their previous releases, with the speediness of their fastcore origins. Listening to the FUTURES is like listening to the TOY DOLLS on speed. If you come from the fastcore scene, they would be like a goofier, more rock'n roll version of the JELLYROLL ROCKHEADS. If you are from the garage-core scene, they are like a whackier, faster version of SMASH YOUR FACE. I guess it depends on your perspective. I just hear a funny, frantic four-piece from Osaka, one of the few bands that I live for. I should also mention that the cover is a new piece of colourful psychedelic artwork by the singer that resembles something out of the BEATLES "Yellow Submarine", but don't judge this book by its cover.  
(MCR / 157 Kamiagu Maizuru / Kyoto 624-0943 / Japan)



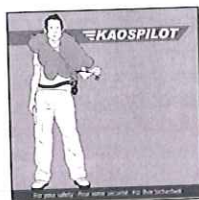
### Hates "Punk Rock X-Mas" ep

I know it seems weird to be listening to Christmas music at the beginning of spring, but most of these records were reviewed 3 months ago and we didn't find out about them until a few weeks ago. "Santa Patrol" has a country twang to it's punk similar to the HICKOIDS. It's like listening to the cast of "Bonanza" doing a punk song. "Yuletide Riot" has a bit more of a garage punk rock feel to it. More great potshots for our annual Christmas show, can't wait.  
(Faceless c/o Christian Arnheiter / 406 Merrill #1 / Houston, TX / 77009 / USA)



### Kaospilot "For Your Safety" ep

From Norway, one can't help thinking that they must have some association with J.R. EWING. They play the same intense type of screaming hardcore that uses emo-structures to create soundscapes, and never really regresses into ballad territory. Very similar to ENVY or ORCHID. Powerful, emotional, loud, and chaotic.  
(Nova / Gladbacher Str. 44 / 50672 Cologne / Germany)



### the Lewd "Lewd Conduct in a Public Place" LP

The first in a series of live recordings taken from the Fab Mab (Mabuhay), a punk club in San Francisco, featuring Seattle's legendary the LEWD. The initial chords sound like a page straight out of the SEX PISTOLS, but as they play on I hear reminiscences of 999 and XTC. There is a lot more energy to this recording than their recorded stuff that appeared on things like "Killed by Death #3". To complete the package there is lots of information about the Mabuhay and the where this recording came from, as well as that interview that appeared in MRR which brings together a lot of loose ends about the bands whereabouts. And the wax is the thickest vinyl I have felt outside of Jamaican releases, which for reasons of heat have to be thick to prevent warp-age. This is a seriously amazing release.  
(Subterranean Records / P.O. Box 2530 / Berkeley, CA / 94702 / USA)



### Limp Wrist LP

This has tracks from the demo and ep re-recorded along with 15 new tracks of raging sXe influenced gay hardcore. The sound is completely up front and crew sounding. It's like listening to some of the rawer NYC straight edge bands from the early 80's. Drawing on homo-erotic references, clever hardcore puns and tradition critiques of things like religion from the angle of sexuality is refreshing. We also get tracks like "Limp Wrist vs. Dr. Laura", "Secrets", and "We Started this band to get Dates" committed to vinyl. LIMP WRIST is the realization of Mikey Bullshit's dream and to be honest it makes me feel good that there is a queer response coming from the scene.  
(Lengua Armada / 1010-1/2 Riverine Ave., / Santa Ana, CA / 92701 / USA)



### Manic Hispanic "The Recline of Mexican Civilization" CD

This side project band does their second great release of direct parodies on the DESCENDENTS, BAD RELIGION, the CLASH, SHAM 69, SOCIAL DISTORTION, the DEAD KENNEDYS, and others - all with Mexican twists. It's hilarious and ingenious. Frank Agnew of the ADOLESCENTS is in the band. A much more polished version of a project like CHICANO-CHRIST.  
(BYO Records / P.O. Box 67A64 / Los Angeles, CA / 90067 / USA)



### Mass Separation / Atrocious Madness split CD

MASS SEPARATION are from Malaysia and play some devastating d-beat thrash. They are heavy on the low end and add some metal hooks, but the speed is pretty blast beat-ish and grind like. They have two vocalists, one of which has a throaty cookie monster sound and the other of which is a chicken squawker type - your traditional grind duet. MASS SEPARATION remind me of a heavy version of early YOUTH ENRAGE. They are Portland's great crusty hope with a new recording that gets reproduced very muddy and too overmodulated for their d-beat greatness. The international show of solidarity is cool but if you are picking this up for ATROCIOUS MADNESS, stick with their earlier eps.  
(Voice Pro Asia / c/o Yeap / 15 USJ5 1H / 47610 Subang Jaya / Selangor Darul Ehsan / Malaysia)



### Morte Cerebrale "Omni Regis Glans" ep

From Norway, MORTE CEREBRALE play a style that sounds fast and chaotic for the most part, but in an early punk vein. The guitars are played lighter with an almost acoustic sound and then gain some thick DAG NASTY meets ACUSED chug riffing. But the music draws all these influences into an early 80's punk sound. The vocals are very gruff sounding. They do a neat song about Christmas. And all of their lyrics are from a left wing standpoint analysing Barbie toys for their role model influence, television, and promoting anti-authoritarian thought. They kind of remind me of a rougher, more hardcore version of LIFE BUT HOW TO LIVE IT.  
(Pobel Records / Liabakken 14 / 1529 Moss / Norway)



### The Oath 9"

Raging, rippin' hardcore thrash taken from a page out of the Japanese fastcore scene. Trans Atlantic thrash with some of the most memorable bands in Europe and the States featuring members from MAINSTRIKE, DEVOID OF FAITH, and CHARLES BRONSON, but this is a given. The charge is influenced by bands like RAZOR'S EDGE in the speed department and TOTAL FURY in the get-up-and-go department. This is the European pressing of the "Korper Kultur" 10" and comes with a lyric book of transgendered porn that saw this release banned by ebullition. This will be a record that will distinguish the revival trend in hardcore that has been happening in the last couple of years.  
(Coalition Records / Newtonstraat 212 / 2562 Den Haag / the Netherlands)



### Paintbox "Cry of the Sheeps" CD

The title track is a slower more tuneful number in the vein of LEATHERFACE, but with the addition of a screaming guitar solo. The other two tracks are scorches similar to the PAINTBOX that we have come to know and love. Mature Jap-core with gruff vocals and the ability to pick it up a notch without warning. Big sound. There should be a full length to follow.  
(HG Fact / Nakano Shinbashi-M 105 / Yayoi-cho 2-7-15 / Nakano, Tokyo / Japan 164-0013)



### Point of Few / Mihoen split ep

POINT OF FEW have slowed slightly. They still can bust out the speeds of BRUCE BANNER, but some of the parts have a little more rock to them. The vocals are still high pitched and ear piercing like someone who is desperate and angry. But overall it is an intense barrage that incorporates



stop 'n starts for accents. MIHOEN sound like MINOR THREAT in triple time. It's like listening to a faster version of DS-13. Sheer brilliance and with good politics. A great pairing, especially with POINT OF FEW's new and slightly tempered sound.  
(Kick n' Punch / P.O. Box 578 / 2200 Copenhagen / Denmark)

### Project Grizzly / Drunken Orgy of Destruction split ep

PROJECT GRIZZLY are a grind band that have grown out of the Buffalo basement scene. Heavy on the chicken squawker vocals, they belt out 5 new blazing fast tracks that borrow heavily from metal. DRUNKEN ORGY OF DESTRUCTION also play grind, but it is more on the INFEST side of power violence. Some cool criticisms of tough guy scene, while still pulling off a heavy cover of AF.  
(Sounds of Revolution / 1620 George Ave. / Windsor, ON / N8Y 2Y6 / Canada)



### Real Reggae "Maze & THC Best" CD

41 tracks scattered over 16 different releases gathered for the first time on one disc, chronicling this thundering THC inspired fastcore band, some of Japan's best. This comes complete with a cover of F.V.K and DISRUPT.  
(625 Productions / P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA)

### Resist and Exist "Kwangju" CD

RESIST AND EXIST start off with a collage of Dhoruba Bin Wahad sound bites. Dhoruba was wrongly convicted because he was a BPP member and spent 19 years in prison becoming an indictment of the US penal system. To some, the speech can seem hokey, but to those who have heard this guy speak it is a touching tribute. It leads nicely into their first song about this courageous activist. As for RESIST AND EXIST, they are well versed in anarchist views on the environment, drugs, identity, and animal rights. They also have the distinction of singing a song in Chinese. At times, they employ things like poetry and rock guitar solos and remind me a bit of SUBMISSION HOLD. While at other times they can reach some screaming anger similar to that of NAUSEA or CRUCIFIX.  
(Tribal War Records / 1951 W. Burnside #1945 / Portland, OR / 98101 / USA)



### Short Fuse "Blow My Fuse" ep

A Japanese band that blends the current fastcore with traditional Japanese hardcore. They've got that heavy distorted biker buzz that sounds like a fighter plane going on with the guitar sound, but they play at really quick clips. It's an incredible blend of old and new. I would also like to say that this is way better than their demo, which had more of a grind influence. I would say that ASSFORT is an accurate assessment if you are only considering their latter "Change of price" material. Both bands even share a similar vocal style of the singer with a distanced sound like he is singing through a megaphone.  
(Badman / Nebrehovice 7 / 386 01 Strakonice / Czech Republic)



### Spits, The CD

This is a RAMONES knock-off. Juvenile and moronic in approach, the band is gimmicky in a MAN OR ASTROMAN sort of way. The material is mostly "Gabba Gabba hey" territory. The track "Tired & Lonely" has an organ that gives it a sci-fi sound a la SERVOTRON. It's very catchy and you will be tapping your toe if not singing along by the end of the CD.  
(Nickel & Dime Records / P.O. Box 12171 / Seattle, WA / 98122 / USA)



### The Stakeout "6-song" ep

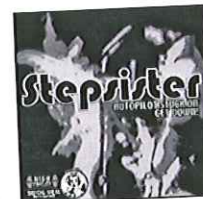
Youth crew thrash from Finland, not unlike AMDE PETERSENS ARMÉ. It got that MINOR THREAT sound that band's like DS-13 or FAIRFUCK have brought back, but it's a little bit



harsher sounding in a NEGATIVE APPROACH kind of way. With bands like STAKEOUT and I QUIT, Scandinavia leads the charge of the youth crew revival.  
(Burst of Anger / Sukkulakuja 2 A 24 / 20100 Turku / Finland)

### Stepsister "Autopilot Stuck on get Down!" CD

Hard hitting rock 'n roll from the rust belt. Like a more rock version of MOTORHEAD. I think there are some subtle punk influences given that the singer was in KNIFE DANCE and the Bass player is from 9 SHOCKS. This material rocks like early AC DC or TURBONEGRO. And the vocals remind me of "New Day Rising" era HUSKER DU. Great rockin' out to air guitar music which means that you can get into it right away. But if you are expecting 9 SHOCKS, this is thicker and more rock sounding than LIP CREAM-core.  
(Smog Veil Records / 774 Mays #10-454 / Incline Village, NV / 89451 / USA)



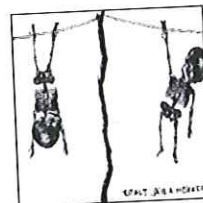
### Think I Care "Draw the Lines" ep

Hoarse throaty breakdown laden hardcore. Harsh like INFEST. sXe like SSD. Raw like BROTHERHOOD. Enthusiastic like TEAR IT UP. Crunchy like NO COMMENT. Bass distortion like DISCHARGE. Ferocious like NEGATIVE APPROACH. Speedy like SLAVE STATE. These guys get it.  
(Boiling Point Records / 25 Hyde Street / Winchendon, MA / 01475 / USA)



### Totalt Javla Morker / They Fear the Reclaim split ep

Swedish for "Total Fucking Darkness", TOTALT JAVLA MORKER play blazing POISON IDEA-core. Galloping abbreviated d-beat crust anthems. THEY FEAR THE RECLAIM are a cookie monster crust band. They are from California and sound like what MONSTER X would sound like as a crust band.  
(Arson Records / 112 Montreal Street / Kingston, ON / K7K 3E8 / Canada)



### The Yobs "The Worst of the Yobs" CD

The BOYS started this side project called the YOBS. They were infamous for their re-makes of Christmas ballads. The material was released on a number of different labels which made it difficult for "best of..." collections to happen. This collection is a series of the YOBS best material re-recorded by the band for the purposes of being able to engage in such a project. New re-recordings by the YOBS of all their Christmas favourites.  
(Captain of Oi / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / England)



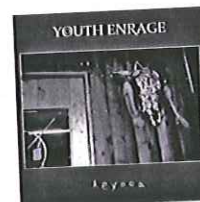
### Your Mother "Making Jogging a Threat Again" ep

The wacky hi-jinx of Craigums, the guitarist from WHAT HAPPENS NEXT. Using a parody, as the underlying theme, YOUR MOTHER starts with the Profane Existence slogan as their title. YOUR MOTHER invokes loads of humour in a diverse bag of poppy and technical hardcore parts. Extremely well played. It all reminds me of ISOCRACY meets STIKKY.  
(Little Deputy / P.O. Box 7066 / Austin, TX / 78713 / USA)



### Youth Enrage "Heyoca" CD

This starts with some early GANG OF FOUR syncopated guitar scratches, but immediately dispels any worries of abandoning their grand thrash roots as they belt out billion-beats-a-second blast thrash. But YOUTH ENRAGE, like others are trying to expand the fastcore genre and throw everyone for a loop with the harmonica part and blues riff in the song "Ideal". It is fascinating to see what this new genre tries to do to develop it's sound. I thought the horror influences made YOUTH ENRAGE distinct already, but they are pretty much non-existent with this release.





The high pitched FUCK ON THE BEACH style thrash still remains. And you get some live video footage. And you get a LIFE's BLOOD cover that is their namesake.

(625 Productions / P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA)

#### Various Artists "Already too much blood on science Hands" CD

An animal rights benefit comp for the "Coalition to End Primate Experimentation". Bringing together bands as far away as Peru, Puerto Rico, Finland, Japan, Greece, Poland, the Netherlands, and Brazil. I haven't seen something this good since the Mortarhate theme comps. This is a who's who of 'circle A' bands featuring the likes of FLEAS AND LICE, RIOT/CLONE, KAKISTOCRACY, FRAMTID, BATTLE OF DISARM, SIN DIOS, BREAD AND WATER, WLOCHATY, EXCECRADORES, and CONTRAVENE. But all good comps have the power to expose some new talent onto the world and this one is no exception, premiering the Crispus Attacks influenced INOPPOSITION, or the d-beat madness of AFTERMATH, or the Life...but how to live it impression of P.A.W.N.S., or the Jingo de Lunch sounds of COJOBA. It's an amazing comp for folks that like a little more substance, in the grey matter department, to their hardcore.

(Counteract / c/o Racanelli Bruno / 1, boulevard de Lorraine / La pointe rouge / 13008 Marseille / France)



#### Various Artists "Hysteria" LP

A fuckin' blazin' compilation by *Lengua Armada* taking it's title from the opening track by LIFE'S HALT as a metaphor of life in America. LIFE'S HALT whip things into a fury with their first three tracks. SEEIN' RED, those Dutch vets of blurr-core, delivery three new thrashers about revolutionary action. LIMP WRIST drop three new righteous queer-core tracks. E-150 start off with a fake Dischord PSA found on the BEEFEATER record and then drop two new thrash attacks and a cover. ESPERANZA close the door on side A, making this one of the most complete comps from all ends. Two old tracks by DS-13 start side B. Two older re-recorded tracks and the three that appeared on the split with DSB by DEATHREAT. Five blazing new tracks by SIN ORDEN. And two muddy thrashers from MELEE closing up the attack. Incredible.

(Lengua Armada / 1010-1/2 Riverene Ave., / Santa Ana, CA / 92701 / USA)



#### Various Artists "Skulls" ep

Rippin' international thrash from the get go. Comparable to 625's "Barbaric Detonation Thrash" comps, but these ones are tightly-editted without any stops between songs, so it is like listening to a radio mix of the best blazing tracks. And to have AVO followed by OUT COLD or MILKMAN by the NEIGHBORS makes for a great thing. REAL SHIT are on this comp as are CREEPING JESUS and some of the heavy hitters include SEEIN' RED and TEAR IT UP. Order this now.

(Kangaroo Records / Middenweg 13 / 1098 AA Amsterdam / the Netherlands)



## demo features

**Holy Shit** split demo with Tab - featured on March 10th program  
HOLY SHIT are blistering fast and manic thrash in the vein of SHARK ATTACK. The vocalist borrows from a complex style of jazz-core groups like TH'NBRED and GUILT PARADE, a period where singers were intensely intelligent using humour to convey messages. The music is fast and impatient, like a collage of good hardcore song structures, reluctant to waste the time to allow parts to build, the way CHARLES BRONSON songs were written. The production is overmodulated, like the latest EXCLAIM material, and lo-fi which requires some dedication in listening. But I am committed to bad production and the energy that can be derived from early recordings. And HOLY SHIT can go off. I even hear JELLYROLL ROCKHEAD influences in some of the intricate guitar noodling, but this is only reserved for intros. (618 N. Ashland Ave., / Green Bay, WI / 54303 / USA)

#### Jazzus "Soin Bala Session" demo - featured on March 17th program

A thrash band from Brazil that plays screaming high pitched emo vocals over some super speedy youth crew thrash. It's like listening to a sloppier

DISCARGA. Brazilian bandana thrash influenced by crust and grind. This recording has the fastest rendition of any SSD song that I have heard.

(Allan Kardec Borges / Ed. Paranapanema, Ap. 401 / 1a Etapa - Coqueiral de Itaparica / Vila Velha - ES - Brazil / CEP: 29. 102-201)



#### Metal Eddies / Beware of the Valley split demo

- featured on March 24th program

A country punk influence similar to bands from around this area like SOCIAL SUICIDE. There are similarities to NEGATIVE GAIN's "My Old Man" or SONS OF ISHMAEL's "Hayseed Hardcore". Growing up in a rural area has an impact on venting, which METAL EDDIES demonstrate. BEWARE OF THE VALLEY have a country punk sound, but more twisted. The production is a little rougher, but the sentiments are great. Both bands are from the budding Newmarket scene.

(metaleddies@hotmail.com)

#### Go! "The Word is Go!" demo - featured on March 31st program

GO! were a sXe band from NYC from 1989 through until 1994. The singer was out. His name was Mikey Bullshit and he became a columnist for MRR and was a founder in the ABC-NO RIO. Being humble and never one to give himself credit, I found out through sources from that early Anti-CB's scene that ABC was born out of an ACT-UP meeting that took place in a community arts space. Mikey, being a member of ACT-UP NYC, asked about the basement and strung the first extension chord down through the floorboards for CITIZEN'S ARREST and BORN AGAINST to roll around in the dirt. A new all ages venue was born. He wrote songs about many things, but is most notably remembered for writing lyrics about lesbian and gay visibility, rights and liberation. In 1989, Go! was the first band to step up to the plate and write the song "Holy Roller" criticizing the BAD BRAINS for that homophobic song "Don't Blow Bubbles". In the early 90's, Mikey took the PUBLIC ENEMY song "Fear of a Black Planet" and re-wrote it to critique the rights of the new Clinton administration to enlist gays and lesbians to military duty. "A day to Fight for" embodies the ideal of being out for the sake of striving for gay rights. And the song "It's up to you" details oppression with inclusion of homophobia up front and centre. Their first demo, entitled "The Word is Go!", is found on a discography of their material.



#### Venal I.V. "R.I.P." CD-R - featured on April 7th program

VENAL I.V. are from Montana. I don't think I know of any other bands from Montana. Having driven through the prairie side of Montana a few times it seems difficult to think that a hardcore band could ever come from a place with rolling hills, cowboys, and God radio. So it should be noted that this band exists in one of the most unlikely places for hardcore to exist. They are a sXe band political taking up issues like vegetarianism, alienation, and racism. It's political thrash from off the beaten path.

(Poisoned Candy Records / P.O. Box 9263 / Missoula, MT / 59807 / USA / e-mail: [venaliv@beer.com](mailto:venaliv@beer.com))



but their lyrics are very

#### Knuckle Brain "What the Fuck?" demo - featured on April 14th program

KNUCKLE BRAIN are a raw sounding thrash band from the Schomberg-Bradford area. These kids started e-mailing me about their band and the shows that they put on. It is awesome to hear about their scene and I hope to get to something that they do soon. It is raw muddy lo-fi thrash.

(16 Burnell Street / Schomberg, ON / L0G 1T0 / e-Mail: [knucklebrain@trustkill.net](mailto:knucklebrain@trustkill.net))



#### Crucial Attack "Good Enough for a Demo" demo - featured on April 21st program

Noisy and distorted with that swirling noise that makes tapes almost inaudible. It's because my copy was taped over an old ANTHRAX cassette. Overall the recording sounds like EPILEPTIC TERROR





ATTACK in energy and the overmodulated production. "Dare Graduates" sounds like TEAR IT UP. A more garage version of NJ's fastcore scene, but they come from Reno. Loads of great samples including the one it starts out with.

(P.O. Box 294 / Reno, NV / 89504 / e-mail: [xcrucialattackx@vegansxe.zzn.com](mailto:xcrucialattackx@vegansxe.zzn.com))

**Short Fuse** demo - featured on April 28th program From Tokyo, we have a grind band that is okay but isn't as fast as what most grind bands are used to delivering. But like every good grind band they do use some metal references, Short Fuse borrowing from Sabbath like most slow-core bands would. The vocals are shrill, over-modulating, and ear piercing. They remind me of a cross between 16 and MONSTER X.  
(Naoto Sasaki / 103, 2-28-9 / Ikejiri Setagaya / Tokyo 154-0001 / Japan)



## show listings

**TUESDAY MAY 14TH** @ The Bishop and the Belcher - the CLASS ASSASSINS, CD listening party

**WEDNESDAY MAY 15TH** @ Sneaky Dee's, 9pm - BRIGADA FLORES MAGON (from France), CLASS ASSASSINS, FUCKED UP, UNCIVILIZED

**THURSDAY MAY 16th** @ Sonic Unyon, downstairs (22 Wilson St), 7pm - FROM AUTUMN TO ASHES, THE KILL DECIBEL, BOYS NIGHT OUT

**THURSDAY MAY 16th** @ Lee's Palace - DAYGLO ABORTIONS

**FRIDAY MAY 17TH** @ Royal theatre, 9:30 pm - FILM: Invincible Kung Fu Trio (Kung Fu Fridays)

**SUNDAY MAY 19TH** @ K.Y.T.E.S., 466 Bathurst Street, 8 pm, \$6 - LIVING UNDER LIES (member of Talk Is Poison, from Portland Oregon), SCARE TACTIC, HOPE TO DIE (from London), XSHIPWRECKX (members of Oxbaker, Vincent Black Shadow), BLACK EYES CLUB (from Hamilton)

**FRIDAY MAY 24TH** @ Studio 3 - CIUT Basement, 7:30 pm - DOWN BELOWS

**SUNDAY MAY 26TH** @ Sneaky Dee's - DESPITE, MURDERSQUAD, ALWAYS DIE FIGHTING

**MONDAY MAY 27TH** @ Cathedral - SATANIC SURFERS, FUCKED UP

**THURSDAY MAY 30TH** @ State Control Records - 215 N. State (ANN ARBOR) - THE OATH, DEATHSQUAD

**FRIDAY MAY 31st** @ Horseshoe - The DICTATORS

**SATURDAY JUNE 1ST** @ The Tranzac Club, 8:00 pm, All Ages - THE ARSENALS, THE NIGHTSHIFT, THE HEATSKORES, THE ADDICTS (Benefit for the Anishnawbe Health Toronto Street Patrols Program)

**SUNDAY JUNE 2ND** @ The Cathedral, 7:00 pm - THE FORGOTTEN, RIOT '99, THE CLASS ASSASSINS, THE CLASS, H.O.C.

**SUNDAY JUNE 2ND** @ Kingpin Skatepark, 247 Market Street (Lockport) - FACE VALUE, THE OATH, ROBOT HAS WEREWOLF HAND

**SUNDAY JUNE 2ND** @ Penny Arcade, 4785 Lake Street (Rochester), All Ages - E TOWN CONCRETE, RINGWORM, INHERENCE, HEROD, REACHING FORWARD

**THURSDAY JUNE 6TH** @ 99 Custer Street (Buffalo) - THE CONTROL (Record release), IN CONTROL, THE DISASTER, MAN ALIVE, BLACK MASK (from Rochester)

**FRIDAY JUNE 7TH** @ Royal theatre, 9:40 pm - FILM: Tiger Cage (Kung Fu Fridays)

**THURSDAY JUNE 13TH** @ The Raven (Hamilton) - THE RIFF RANDELLS

**WEDNESDAY JUNE 12th** @ Sonic Unyon, downstairs (22 Wilson St), 7pm - THE COMEBACK KID, ONE OF THESE DAYS, HOPE TO DIE

**THURSDAY JUNE 13th** @ State Control Records - 215 N. State (ANN ARBOR) - VIRGINIA BLACK LUNG

**MONDAY JUNE 17th** @ Studio 3 - CIUT Basement - THE BLUE DEMON

**THURSDAY JUNE 20TH** - Conflkt Archives presents @ the Royal - FILM: Tintorera

Description: a low grade UK-MEXICAN "Jaws" rip-off, otherwise an "arty shark movie".

- the third party veggie fest vegan vegetarian potluck picnic -

**SATURDAY JUNE 22ND** @ Elliot Creek Park Casino (Amherst / Tonawanda) - EVERY TIME I DIE, PLAGUED WITH RAGE (reunion), NO TIME LEFT, EPILEPTIC TERROR ATTACK (from Sweden), DEFINITE CHOICE (from Chicago), HEROD, EBOLA VIRUS, FAR FROM BREAKING

**SUNDAY JUNE 23** @ Studio 3, CIUT basement, 3:30 pm - WEDNESDAY NIGHT HEROES

**SUNDAY JUNE 23** @ State Control Records - 215 N. State (ANN ARBOR) - EPILEPTIC TERROR ATTACK (from Sweden), DEF CHOICE

**FRIDAY JUNE 28TH** @ Royal theatre, 9:40 pm - FILM: Tiger Cage 2 (Kung Fu Fridays)

**SATURDAY JULY 6TH** @ DFA (from Saskatoon), SCARE TACTIC, RIOT99

**SUNDAY JULY 7TH** @ CIUT basement, Studio 3, 10:30 pm - DFA (from Saskatoon)

**WEDNESDAY JULY 17TH** @ the Wreck Room - 276 King Street West (Kitchener), 9:00 pm - HAYMAKER, MUNICIPAL WASTE, OX BAKER, XSHIPRECKX, Info: [thrasher@skaterock.net](mailto:thrasher@skaterock.net).

**THURSDAY JULY 18th** @ Sonic Unyon, downstairs (22 Wilson st), 7pm - RISE OVER RUN, BUILDING ON FIRE, SAVING THROW

**THURSDAY JULY 18th** @ State Control Records - 215 N. State (ANN ARBOR) - MUNICIPAL WASTE

If there is a show that you know about that isn't on this list, please forward it onto us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm)

## rumourmill

CAREER SUICIDE have just recorded for what is to be a full length on *Ugly Pop* and a split with JED WHITEY from Australia. Some of the songs are to go to comp tracks for *Kangaroo*, *Schizophrenic*, and the Toronto Breakout comp \* JED WHITEY have a new recording with a great cover of BLACK FLAG's "Jealous Again" \* After hearing many things about the DOA re-issues, it looks like *Sudden Death Records* has a scheduled release of "Hardcore '81" for this year. They have also just secured the rights from *Alternative Tentacles* to release "Bloodied but Unbowed" and "War on 45". And Joey Shithead is working on the release of a book and film documentary about DOA entitled "Talk-Action=0" \* *Slap-A-Ham* is going under, but the next issue of "Short, Fast and Loud" is out \* the Hardcore Hotline has bought a new answering machine and is up and running again. (416) 535-8184 \* There is a DK's bootleg of "Skateboard Party" just released and the best part is that it has my mom's address on the cover \* Andy Dempz of *Plus/Minus Records* is starting up a collective record store in Ann Arbor, Michigan. The store will be on State Street and consequently will be called *State Control Records* \* Wedge is no longer in 9 SHOCKS TERROR, but has a new basement band called BOMB BUILDER with a demo already recorded \* *The G.A.S. Religion* is back at pressing records and hopes to be releasing a new Canadian band called INEPSY, which have Motorhead influences. This release is to be followed by a MEANWHILE ep, a BURNING KITCHEN LP, and a TRAGEDY LP to be called "Vengeance" \* NO TIME LEFT will be releasing a 10" on 625 Productions \* Matt of *Mosh Yankee* has started a band called XSHIPWRECKX with a member from OXBAKER and VINCENT BLACK SHADOW \* *Ugly Pop* has confirmed that they will be doing a release with HAMMER from Japan \* STAKEOUT from Finland have just recorded for a split with BURNPILE to come out on *Six Weeks* and a 12" to come out on *Deranged* later in the year \* FACE UP TO IT from France are doing a split ep with MELEE on *Eminent Domain* \* Marshall McLuhan's son sings in a punk band from around here called the POLIDICKS. They are from Picton and have a CD out on *Wounded Paw*. And they were just banned from the only place to play in Picton, the Elk's Lodge \* CRIPSUS ATTUCKS broke up \*